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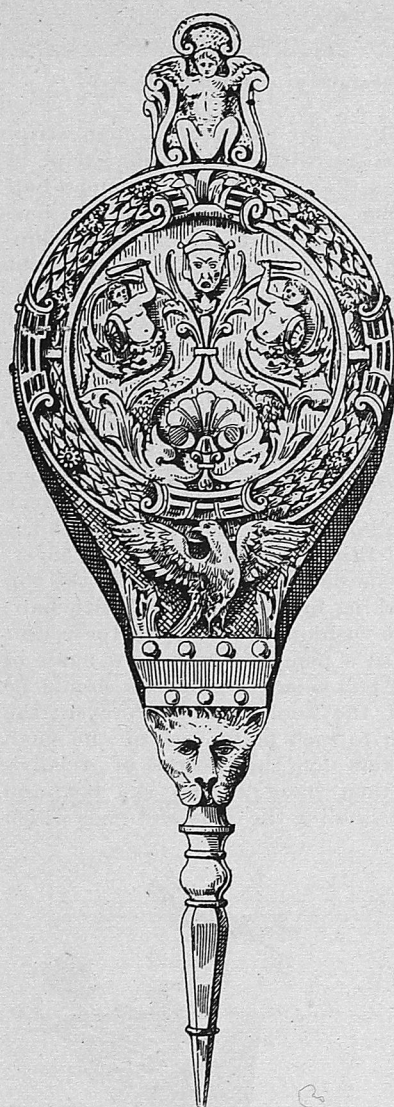
ELOISE M. KEMBALL. "Having promised a friend, who is an invalid, to spend the winter with her in the South, I am anxious to employ some of the time—which may hang rather heavily on my hands—in some variety of fancy work of value and importance. I have bethought me of a pair of portieres for the door between my parlor and dining room. I wish to make really heavy hangings, and therefore I am willing to afford materials that are not inexpensive. Have you seen anything of the kind lately that is new, or will you suggest what you may think elegant or pleasing?" The most recent novelty in door draperies that has come under our attention is of woolen momie cloth, with bordering all round of plush, enriched with embroidery in French double zephyr wools. Because of the heaviness of the woolen thread, the embroidery is of a sketchy character, and easily and rapidly done. A very elegant door drapery of momie cloth in olive color, surrounded by a border of olive plush nine inches wide, shows a dense design across the top and bottom inside the plush, of vari colored chrysanthemums

with foliage. It is not at all difficult to imitate the chrysanthemums with double zephyr wools—a single stitch effectively simulating a petal of the popular Japanese flower, and the stitches taken concentrically, with artistic carelessness, effectively producing the blossom in needlework. As chrysanthemums appear in so great a variety of colors, and some in colors so eccentric, it is easy to produce in the French wools the most charming designs—and designs purely original, if the lady has any skill in drawing flowers. The design may be massed within the plush bordering, but it is well to let the blossoms and leaves straggle on to the plush, and in every way possible to break up a stiff and studied effect. The draperies in question were not to be looped back. A portiere in memory is of woolen satteen sheeting in old gold color, surrounded by a border of plush nine inches wide, showing design of Indian corn, three stalks on each side. The embroidery in this case is a combination of crewels, silk floss and French zephyr wools. The stalks and the leaves are done with the crewels in outline, and Kensington embroidery stitches; the grains of corn in the ears are done with silk floss in the yellows of corn, and the shucks in crewels; the silk is done in outline stitch with divided strands of silk filoselle, or filo-floss, and the tassels are done in zephyr

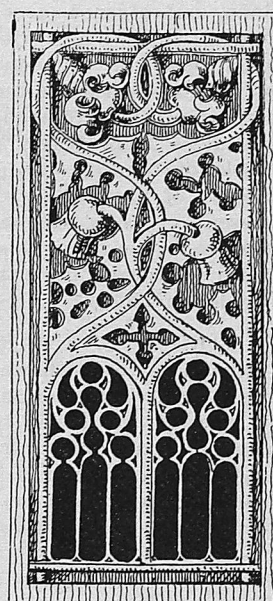
wools. Yellowish olives are used for the cornstalks; pale olive greens for the leaves and the shucks; shades of maize for the ears of the corn; the palest green for the silk or pistils, and several shades of brownish olives for the tassels. The leaves branch out and rest on the plush border at the sides, and the tassels climb on to the border at the top. It is really hard to decide which is the handsomer of the draperies in question. It may be said, however, the chrysanthemum design is better adapted to drapery for a parlor or lady's boudoir, while the corn design is peculiarly appropriate for a dining room door hanging. Should our correspondent fear to undertake the embroideries described, she will not mistake by investing in plush

for her hangings, which she can enrich with Russian embroidery of stamped design on canvas, to be done in crewels and silk flosses. As we have told our correspondents more than once, the Russian work is done according to the colors indicated in the design, in cross-stitch or in Gobelin stitch, and the threads of the canvas are pulled out.

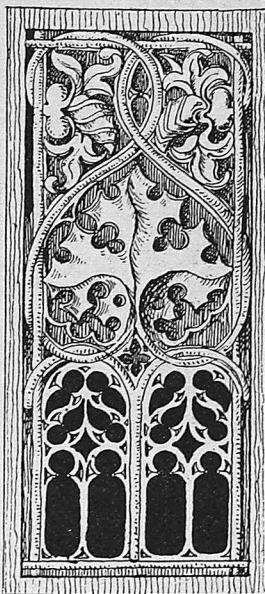
MRS. J. M. MORTON. "Tell me, if you please, something in regard to the ornamental center squares, scarfs, and doyleys now used in laying an elegant dinner or tea table. I am fond of entertaining, and I do not like to be behind the fashion in the appointments of my house, or of my table." The squares and scarfs alluded to by our correspondent, are now almost universal in the laying out of an elegantly-appointed tea or dinner table. The square is generally made of a square of material one yard in width, the dimensions of the square lessened by a hem all around about three inches wide; or the square is fringed out to the depth of four or five inches. The scarfs are about eighteen inches wide, including a hem on the sides about three inches wide, and from about one and a half to two yards in length, in proportion to the length of the table upon which they may be laid, the ends are hemmed or fringed. The squares and scarfs to which reference is made in these remarks, are of plain white linen—stout sheeting; or very fine sheeting is well adapted to the purpose. The ornamentation is various. These squares and scarfs may be bought already hemstitched, but ladies who wish things very handsome, do their own ornamenting, enriching their linen first by a pattern of drawn work around the squares or across the ends of the scarfs, adding silk embroidery at pleasure. White on white, or white linen embroidered with white linen silk floss for the purposes in question, is now in very great favor, because of the assurance that the work can be washed with safety. Plain linen, and linen lawn doyleys can also be bought already hemstitched; and some of the imported hemstitching is very elaborate. A sumptuous tea table set, done by a young lady in New York as a Christmas present for a married sister, consists of a central square of white linen, and a dozen linen lawn doyleys, simply hemstitched, with the grounding filled in with an all-over design, as densely embroidered as a white Canton crepe shawl, the work done in white filo-floss. A pattern of exquisitely fine torchon lace five inches wide, scantily ruffled, set on with silk feather stitching trims the square; and lace of the same design two inches wide trims the doyleys. A very elegant table set of white linen consists of a scarf and doyleys. The scarf, hemstitched at the sides, has a pattern of drawn work, or *punto-tirato*, within a hem six inches wide, across each end, and within the drawn work is a dense cluster of white lilacs and foliage, the blossoms done in white, and the leaves in several shades of olive green filo-floss. The lilac blossoms are done in the Kensington embroidery stitch; the leaves are done in the outline stitch for the edge, and the veining is filled in with darning—the line on the edge being of a paler shade of the green than the veining, and the darning of a medium shade of color. The doyleys show a small spray of lilac



CARVED BELLOWS, BY HENRIETTA C. WAHER, IN THE ARTS AND CRAFT EXHIBITION.



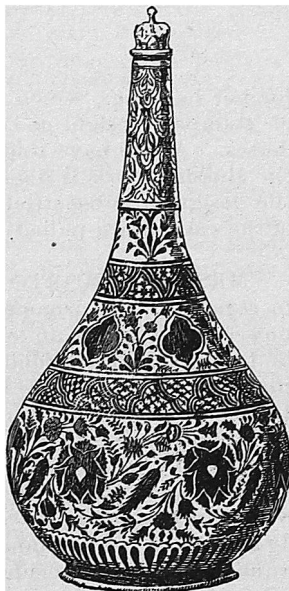
PANEL FOR WOOD CARVING.



PANEL FOR WOOD CARVING.

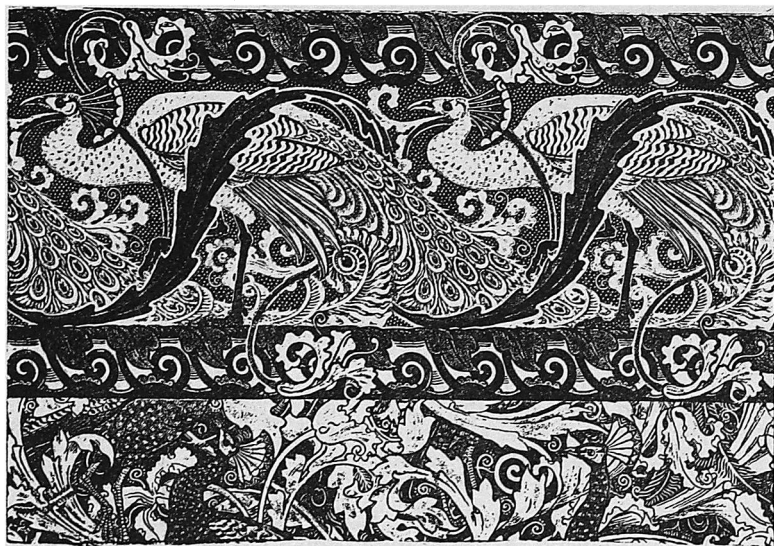


blossoms with a few leaves. A ruffle of delicate Russian lace, six inches deep, trims the ends of the scarf, and narrow lace to match borders the doyleys. A very effective table set might be made of a scarf or a square of hemstitched linen, with doyleys to match, enriched with embroidery in fruit designs in close outline work, or the Kensington work. The work done in white would be very handsome, and great variety might be attained in the use of colors matching the colors of the fruits represented. The squares could show several varieties of fruits, with their different leaves, massed in each corner; the scarf could have a massed design of fruits at each end; each of the doyleys might show a single variety of fruit with a few of the leaves peculiar to the fruit. Very gorgeous squares and scarfs are made of plush and velvet, enriched with metallic embroidery in gold, silver, copper, steel and nickel tinsel threads; and satin squares and scarfs are made elegant and attractive in both embroidery and painting. It would be difficult to imagine a more dainty and charming tea table than one laid with fine linen damask, overlaid with a lace-trimmed square of linen, embroidered successfully in a design of white lilacs, with a large cut glass bowl in the center filled with white lilacs in the season of blossoming; a spray of lilacs for each guest, and the cut glass finger-bowls when removed displaying dainty doyleys showing a display of white lilacs. As there is at present a *furor* for elegances of this kind in house furnishing, we may have cause to enlarge upon this subject at the demand of our correspondents.



PERSIAN FAIENCE.

LOUISE B. CHARLTON. "Taking advantage of your instructions to another correspondent, I have succeeded in making several very handsome lamp-shades; but finding you are fertile in information, I beg to know whether you have seen anything since your last notes in reference particularly to anything novel or unique in lamp-shades. I would like something simple, as I have learned that, even in the decoration of a lamp-shade, effects secured by simple means are more pleasing than much elaboration." Except for the very tall lamps now in vogue, the latest fancy in shades departs from the conical and bowed (or parasol) shapes, and is perfectly flat, or plaque shaped. A charming and tasteful shade of the flat shape is covered first with a delicate shade of pink silk tissue, a strip of the tissue sewed plain around the bordering wire is gathered to fit the wire that rests around the chimney of the lamp. A ruffle of the tissue, about six inches deep, covered with a ruffle of delicate Newport lace seven inches deep, falls around the edge of the shade; and covering the top is a strip of the lace, laid smooth at the edge and gathered around the central wire. A quilling of pink feather-edged inch-wide watered ribbon surrounds the central wire, and on one side is laid a bunch of moss rosebuds held by a bow of the pink ribbon. A

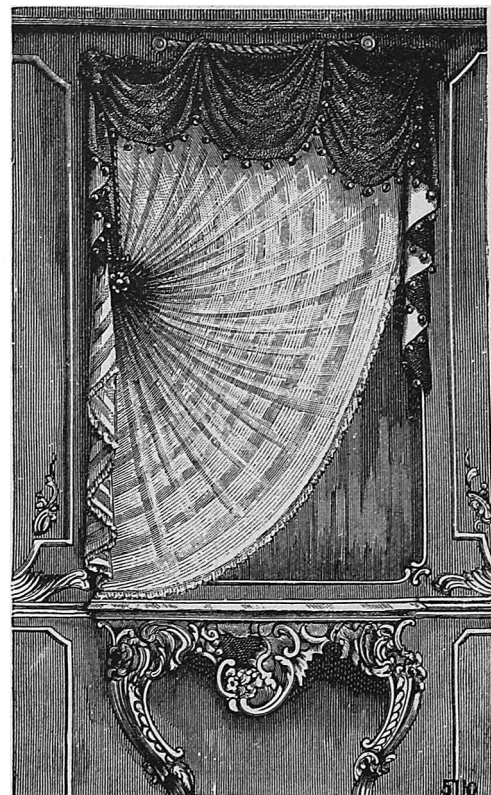


PEACOCK FRIEZE, BY LEWIS F. DAY.

unique decoration for a parasol lamp-shade was conceived by a lady upon coming across a lot of montures of fancy short quill feathers in fine bright colors. The shade, covered with lawn in gold colors, was bordered by a fringe of artificial grass, six inches deep, and the feather montures artistically disposed were laid all over the shade. The light of the lamp gleams charmingly, and with somewhat mysterious effect, through the flues of the feathers the colors tending to accentuate the weirdness. A very

handsome parasol lamp-shade, covered first with marceline silk in fresh rose color, is covered with wide white imitation Flanders lace, laid in a wide double box-plait over each wedge, with a spray of trailing arbutus climbing up on each sprig. Around the top is a pinked-out ruche of the marceline silk.

MRS. GEORGE S. THOMAS. "In a recent issue of the DECORATOR AND FURNISHER I noticed a promise to give directions for a cover for a hassock, or a *bric-a-brac*, in crochet. I hope you will not forget this, as I am anxious to do something of the kind for winter work. Name materials, and suggest colors, if you please." The material best adapted for this work is single Berlin wool, because of the softness of the texture, and the many fine colors in which it is seen, although there is little to complain of in the softer Germantown and the heavier Saxony wools. Use a bone or wooden crochet needle.



ARRANGEMENT OF A LOOKING-GLASS.

Very pleasing effects are secured in the colors of Roman striping, a stripe of this kind alternating with a grounding stripe in in black or some definite color. Make a chain one-and-a-half times as long as the circumference of the cushion for the hassock, and join. Then do eight stitches in double crochet, skipping the next two, or the ninth and the tenth; then do eight stitches and in the ninth make three stitches, repeating throughout the work, taking up from the beginning the under loop of the chain. The result will be zigzag striping. When the work is deep enough to cover the hassock cushion, gather up the points in a bunch or cluster at the top, and finish with a pompon of the wools; or it is well to have the large brass ring sometimes applied to hassocks for a finish. A comfortable footstool, with a convenient storeway may be made of a cheese box of suitable size and height, for which a crochet cover is very handsome. The bottom of the box should be first lined (and it is well to have an interlining of thin cotton wadding) and covered with cambric or silesia in some dark color. Tack on the top a thick cushion made of bed ticking or denim, stuffed with hair; draw the woolen cover over the cushion, confine it in the center with strong tacks, and trim with a pompon or a bow made of ribbons of several colors. The points at the bottom should be trimmed with tassels made of the wools, and to prevent the drawing up of the work, attach to each point one of the small lead weights used by dressmakers for the basque of a lady's jockey waist. The cover will then hang around the box, and the box can be made useful for holding the odds and ends which accumulate in every household.

ANNA M. "I hear that shoulder pillows are among the comforts of late devising in household luxuries. As my house is supplied with several chairs that are peculiarly uncomfortable, because of having high wooden backs, I have decided to appeal to your 'Home Workshop' to assist me in remedying the evil. Can you tell me any thing about these pillows?" Shoulder rests are now to be found in the upholstery department of all our principal dry goods stores. They consist generally of a double pillow (or a pair of pillows) stuffed with eider down, or with stripped feathers, and joined by interlacing of narrow satin ribbon, through small brass rings set on the upper edges. These cushions or pillows are about nine inches deep, and from twelve to thirteen inches broad, with covering of printed China or American silk, or plain velvet, plush or satin. When something very elegant or sumptuous is desired, rich embroidery enters into the ornamentation of the shoulder pillows.

